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ABSTRACT

The articles in this journal issue present a variety of teaching methods to enhance writing instruction. The titles of the articles and their authors are as follows: (1) "Writing for Real World Audiences in the Classroom?" (James P. Beck); (2) "Copycatting: Learning to Write by Imitating" (Mary Ann Stemper); (3) "The Journal" (Ellen Byers); (4) "Making Journals Work in a Writing Class" (Robert C. Rosen); (5) "Survival Skill: Learning to Write the Essay Exam" (Mary Meiser); (6) "Writing Duels" (Linda Arnold and Madelyn Braverman); (7) "A Gauntlet Retrieved: Revisited" (Carl Personke); (8) "All Things Are Natural: The Use of Landscape in the Teaching of Writing" (Peter A. Fritzel); and (9) "Writing in the Content Area: Survey and Inservice" (Greg Venne). The 1981 National Council of Teachers of English (NCTE) Achievement Awards as well as reviews of selected books for children, adolescents, and teachers are included. (HTH)

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COMPOSITION: CLASSROOM STRATEGIES

For English Teachers At All Levels
January, 1982 Volume 24, No. 2

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WRITING FOR REAL WORLD AUDIENCES IN THE CLASSROOM

JAMES P. BECK
University of Wisconsin — Whitewater

Do we train students to write for the real world out there, as well as just for school and college classroom? The key difference between a "student theme" and "on-the-job" writing is the matter of audience. The student often writes to no one in particular, or to the teacher, who is (A) already *expert* in the subject (doesn't have to be informed clearly, just reported to) and (B) a *captive* reader (doesn't have to be interested and appealed to). But in the "real world," writers write for audiences, plural--semi-interested, non-experts with diverse needs, interests, attitudes, which the writer must respect, or at least relate to.

So, as we teach the vital basics of mechanics and usage, and then organization for overall structure, can and should we also start talking a bit about "occasion-sensitivity"? This means that all writers must know, and then reach, the *reader*--either just any reader out there (instead of writing just by the rules or to one's self) or else a particular target-audience. And then the writer must decide upon the *purpose(s)* for which he's writing--and purposes are myriad beyond mere explaining, or filling up the page. Occasion equals audience plus purpose.

It's all difficult. For instance, the student-writer may be able to write correctly on a hobby--say, ice-skating--to the audience of the *teacher,* with the purpose merely *explaining*. But could that student also self-select other occasions? Could the student also *instruct* a *novice*-reader in how to skate? Could s/he *persuade* the *city* board to improve rink conditions? Could s/he explore-and-*express* authentic feelings on skating, to entertain not just her/his self but "any interested reader out there"? To do this, s/he must use not just grammar and structure, but also must know and reach the reader, select and achieve her/his purposes.

And later, on the job, Jean or John may have to write, on the same topics, to different people with different purposes. They may write instructional directions to new, lay-novice employees who know nothing. They may draw up informational memos or progress reports to their boss, informing him--but also relating to him! They may have to write a persuasive request to the executive board. Or a brochure to the general public informing and interesting; and of course letters, letters--to who knows whom. And even before the job, what of diverse kinds of writing in college? Small wonder that "audience," along with writing as "process not just final product," are the two frontiers of composition today.

Many students seem to pass through three stages in writing: writing only for *correctness* (teacher and rulebook), then for one's *self*, and only then (if then) for the *occasion*, the reader and purpose. Almost all my students enter my classes believing that "good" writing is only a two-fold "correctness": correct mechanics, correct content. "We were graded half on the mechanics and half on whether she liked it," was Terry's so-typical comment. Thus students write for the "Page and Prof"--as if this rulebook-correctness, plus What The Teacher Wants, guarantees good writing--substantial and effective writing.

A second type of "good" writing is authentic expressiveness, writing to discover ideas for one's *Self*. And despite Ken Macrorie's and others' attempts to wipe out "Engfish," the stilted-and-boring style of typical themes, many of my entering freshmen know only how to write in polite-safe-but-empty "Themese," cannot get their own valid voice or insight onto the page. Too many remain arthritic and phoney.

But the third stage is writing for the *Occasion*--to choose to explain, argue, instruct, entertain, or whatever with a particular reader. How important occasion is! Until you know your reader and purpose, you really don't know how to focus, or even to find, what to say and how to say it; but as soon as you know your occasion, you have a green light to start shaping your content toward someone, for some purpose.

Is such "occasion-sensitivity" perhaps *unimportant* to introduce on the secondary level? I think not, since it's the keystone skill of real-world writing--additionally, it teaches both thinking about subjects, and relating to people as such. The concept aids students in moving away from subjective and egocentric frames of reference, toward more objective and empathetic ones, and that journey is a prime goal of communicative maturity. Is the skill perhaps too *difficult* for the secondary level? Again I think not; I do not seek or expect students to *master* audience-rapport, but just to start to become *aware* that reader-relatedness is important along with rules. (Besides, you'd be surprised to see how well some of the freshmen can take apart writing which is reader-blind, too self-oriented. Students enter college cold to the concept of "reader," but they warm to it. Only five of my 75 freshmen recalled any attention to "audience" in high school. But in class and on the course-evaluations, they stated that the reader-emphasis was more important and interesting than it was boring--great progress there!)

To recap: I know that many good things are happening in secondary writing classes, and also that the five-paragraph theme *can* teach *well* the vital basics of mechanics, usage, structure. I'm just noting that writing for the captive, expert Teacher is quite unlike writing for diverse people-out-there, many of whom are "dumb" (non-experts who must be informed clearly) and also "rushed" (busy people who must be interested). Maybe we owe beginning writing students a taste of reader-rapport.

For instance: this sentence from a student theme: "Hamlet's illness is usually traced back to Sir William Mackenzie, who write about 1798." *None* of my Freshman English students can *ever* decode this cryptic utterance. The patient and expert teacher-reader knows, of course, that the student meant that the first literary critic to explain the prince's malady was Mackenzie. But a real-world audience--inexpert, half-interested--might be lost right there. So--write via the rules, yes, and express your self, yes, but also write right to the reader!

And we *all* need a dose of practice in occasion-sensitivity. Pat, in Freshman English turned in an overly-coherent paragraph, replete with redundant repetitions. "Well, you *told* us to use coherence," she replied to my criticism. She was still writing for Rulebook-and-Teacher, blindly. Lou, my Advanced Composition class's star writer--a senior journalism major--wrote a too-abstruse, densely-philosophical discussion of virtue and charity--and honestly thought it was appropriate for a newsletter to a church *youth* group! "Well, *I* like it," she replied. She was still writing to please and express her Self. Occasionality is thus an eternal problem--maybe *the* problem in writing, after the vital basics.

APPLICATION: THE MINI-TEXTBOOK

How can we actually apply this occasion-awareness in the earlier writing classes? Let's establish a basic formula--"same subject, but different readers, will require different writing style"--and then examine exercises which actually practice the formula in the classroom.

The complete formula is this. "Given the same subject, a different reader--*audience* will usually mean that you will select different *purposes* for writing, also different *topic* (slant or angle on subject--the thesis), also different writing *style* (diction, syntax, etc.), and especially a different audience-*relationship*." (Audience-analysis involves common ground, their image of the subject, and their motivations--as we'll see below.) This is complex formula, and in most classes I simplify and concentrate on just two items: purposes-mix, and audience-relating.

(1) *Awareness: Onions and Orchids.* To motivate students--to show that reader-relating is not "mickeymouse," but is a fun and useful challenge--I show them a half-dozen Stumbling Sentences, which in style but mainly in content, are not reader-oriented. One good key example will launch things well. I tell how a Canadian tourism clerk wrote me that "The MNR says that it is not safe to sail on Lake Nipigon." Aha, but *I* the intended reader didn't know this abbreviation for Ministry of Natural Resources! At this point, I wish to convey to the students two main concepts, before proceeding any further. Here they are--adapt them to the cognitive level of your own class. (1) *The Reader's Frame of Reference.* When you write, decide whether your reader knows as much about the subject as you do, or not. If not, be sure to include what he does need to know, to understand your message. (2) *The INTENDED Audience.* The really important reader is the *intended* one. If *they* understand the message, it's 'good' writing; if not, it's not. Now, *other* readers might well not understand the message; but often that doesn't make the message 'bad' writing." (We *must* correct the students' usual, and "natural," response of "If *I* can/can't understand it, then it is/isn't good writing." We must help them shift from such egocentrism in-a-vacuum, toward editorial objectivity, sense of occasion--true communication.)

I then present the half-dozen samples. For some of them, we-the-class are the intended audience; for others, not. And in some, the message is already largely familiar to the audience (expert talking to expert), but in others, the message is indeed "new information" (expert talking to novice), which needs more precision. We've seen the Hamlet-Mackenzie example above. How about my own statement, "For safety when sailing offshore, clip your safety harness neither to the boat's stanchion nor lifelines, but to a 'jack line' cleated fore-and-aft and running amidships." What? The readers of *Lakeland Boating* magazine probably understood, but the class definitely needs a translation, thus: "When sailing on a boat far out in the lake, attach a safety rope from your waist to the boat, so that you don't fall overboard. But it's more secure to attach the rope, not to the railings or posts which run around the outside of the boat, but to another rope which you tie from the bow (front) all the way to the rear (stern) of the boat." Here's a letter received by a small electronics business: "If simple continuity faults are tying up your production of several-thousand-point backplanes and bare multi-layer PC boards, we've got a solution for you." "Good" writing or "bad"? Apply #2 above! Same for this sentence from a scientific report: "Excised frog sartorius muscles were massively stimulated with curare." Then, to make it meaningful at the students' own level, give them this amazing attempt (by a college freshman) at "explaining all about football to people who don't understand it at all." Have the students critique-and-improve it:

"First off you have to know something about the game. I'll give you the basics:

"1. There are two halves with two quarters in each. (This is easy to keep track of by just looking at the score board.)
"2. There are eleven players on the field at one time.
"3. Each team has a defensive and an offensive unit.
"4. A team has four tries to get a first down which is every 10 yards; otherwise, the team must punt.
"5. Each offensive team has 30 seconds before starting a play.
"6. The scrimmage line is the place where the ball is marked.
"7. Scoring: touchdown-6; extra point afterwards-1; field goal-3.

"From these seven very basic points about football you should understand the game."

Then, as need and interest dictate, I show students pairs of paragraphs, one reader-oriented, the other talking to a wall or the self. These include instructions in how to change oil--one crystal-clear for everyone, the other disorganized and vague, clear to the mechanic-writer but not to *us*! Then there are two argument against smoking in public places, but one rants and raves, the other talks to us and considers *our* values, needs, experiences. Finally, two descriptions of a student's favorite car, but the first one just vaguely tells us about the writer's feelings, and the second one vividly shows us the car itself. These good-and-bad pairs cinch the concept, also make students want to relate.

(2) *Purposes-Mix*. I then choose a sample subject--say, vegetarianism--and through it, confirm that *many* purposes for writing exist, but that one both can and must choose them *oneself*. You can do more than just (A) *explain*, inform with facts and concepts ("Defining vegetarianism and describing its three main sub-types." But to whom and why? What audience and purpose?) You can also do one, or more, of the following:

(B) *Instruct* in the how-to of a skill ("How to cook beans-and-rice well").

(C) *Argue* to convince reader to believe ("Vegetarianism is more healthful, and economical and tasty too").

(D) *Persuade* reader to do something, to change behavior ("Become a modified vegetarian for a week!")

(E) *Judge*--objectively evaluate all the pro and the con issues and conclude fairly ("Vegetarianism: Valid, or Vicious?").

(F) *Summary Overview*, giving a bird's-eye glimpse of the whole topic ("An introduction to vegetarianism in two pages," just like many real-world folders and brochures, actually).

(G) *Clarify/Update*: this means specifically removing the reader's ignorances and misconceptions about the subject, also maybe presenting new knowledge ("What we do and don't know about vegetarianism; also, three common myths about the diet").

(H) *Entertain*, with humor ("Uncle Henry's reaction to our soybean banquet").

(I) *Explore-and-Express* the writer's own authentic thoughts on the topic, speculatively ("Why I *think* I think extreme vegatarian fanatics are not really all that moral after all . . .")

(J) Create *Experience on Page,* via vivid narration and description of specific detailing ("The Wheatberry Restaurant in Janesville: a peaceful place of whole grains. . . .")

In my experience, knowing all these possible purposes does not lead to confusion, but competence. It also helps students not just write to the reader, but think about the topic first. "It sure helps to decide what you're trying to do before you start putting the words on the page," said Leslie, "and also to know that you *can* do all these different things with a subject."

(3) *Audiences, Plural:* Next, think of different groups (age, sex, social class, occupation, special-interest, life-style and values) to whom you could write on that one topic (for vegetarianism: campers, parents, gourmet club, impoverished college students living in apartments, and the like). Then, think of how that choice of audience would influence your purpose--and also writing style.

Here I always take the topic of "windmills," and have students think of five possible *outlets* (places of publication, such as popular or scholarly magazine; brochure; encyclopedia; letter-to-editor). Then, I have students say how purpose and slant would be affected by the choice of outlet, and the interests, needs, and knowledge of the readers within the outlet (we're now creeping up on "audience-analysis" thus). This is easy for students to chart out: for windmills, an ecology publication, or the rustic *Mother Earth News;* government bulletins; a local history quarterly, and so forth.

(4) This leads us right to the most difficult sector, *Audience-Analysis.* Here's the full formula. We can ask: (a) What is the reader's current *image* of the subject? That is, *factually,* is he more novice, or expert? What does he already know about the subject, what does he not know, what does he "know that isn't so" (misconceptions) and what must he be told? And *emotionally,* is he pro or con the subject, or indifferent--and if he's hostile, why? In short: thoroughly assess your audience's knowledge and attitudes, and consider them while writing to your purpose.

(b) To do this, ask what *common ground* can you find? This means experiences, and ideas and values, which you the writer, and the reader, share, and to which you can refer--to "break the ice" and relate better, also to inform clearly about material new to the reader by referring to old knowledge, also to convince the reader non-threateningly if argument is your purpose ("We can all agree that total vegetarianism is too extremist, but. . . .")

(C) Third, you can sense the reader's own *motivations*--interests, needs, values--and can write to them. Often this simply means appealing to peoples' curiosity to learn something new, or pragmatic desire to solve their problems, or need to reaffirm the cherished values they hold. In any case, talk to them, not to your self.

APPLICATION: EXERCISES

Above is the main framework; now for some more practical applications, all involving "one subject, more than one readership" when students write:

(1) *First Trial.* Write three letters, all on the same subject *and* purpose, but to three different audiences. You might seek the same goal (say a small loan, or cooperation on a project) from your best friend;

your aunt or uncle; and an official of your city. After writing, discuss: Did you change the words and ideas in each letter--how and why? Did you change your "persona," your person-on-the-page, and become a different voice in each case--why? Did you have to tell the reader things that you knew, but that he didn't? Did you think whether the reader would tend to agree with you or oppose you? Did you write to make the reader feel good about fulfilling your request? Then, exchange papers and have a fellow student tell you if he reads your paper the same way!

(2) *Peers-as-Audience.* Write a paragraph to the class as the audience--you decide your purposes!--and read it to them in the discussion-circle. Did the readers find your writing not just correct and also self-expressive, but also clear and interesting to them? Could it be made more so? What can they tell you about your own writing that you didn't see about it at first?

(3) *Formal-and-Informal.* Write twice about the most important job you ever had. For the first, the audience is "us the class," purpose is to entertain and recreate the experience on the page. Did you keep *us* in mind when selecting details, or did you just write for yourself, and leave things out that *you* knew but *we* didn't? Then, write a job-application letter, audience a prospective employer, purpose to convince him to hire you. Try to use that job experience to best convince him. Try to imagine *his* image of you and the job, and *his* motivations and needs and values--try not to write just to express yourself on the page.

(4) *Amateur-and-Expert.* Write twice about the most complicated technical skill or hobby you know best. The first is to fellow-experts: purpose, to relate to them, maybe entertain. Did you establish common ground, refer to shared experiences and values? The second is to utter novices--probably "us the class," purpose to inform clearly, maybe interest us too--indeed, whatever purpose you choose, but choose! Did you take *our* knowledge and interests into account?

(5) *Partisan-and-Hostile.* Write twice, arguing your opinion on a subject (such as smoking tobacco in public, the drinking age, seat-belt laws or the 55 mph limit--whatever). Write the first to fellow-believers, who think as you do. Write the second to your stubborn opponents, or perhaps the undecided fence-sitters. Practice appealing effectively--and try for a dialog, not a sermon or a denunciation!

(6) *Course-Content "Broadcast."* After my freshmen wrote their library research papers, I had one class recast their findings four ways, interpreting the results to four different audiences they chose. It worked for most; one student, who wrote on the metric system, was able to give (A) a humorous account to "anyone interested" about his family's experience with the system in Canada, (B) instruction to peer-novices in how to understand and use the system in their own surroundings, (C) objective evaluation, to educated adults, as to whether America should or should not change--and the student *did* consider his readers' frame-of-reference--and finally (D) for a social studies course paper, a nice explanation of how resistance to metrication illustrates problems people have in adapting to social change. All students can do some version of this four-fold "broadcast."

I even had students write thus on course units, most memorably the poetry-appreciation week. After the unit of poems, they did exploratory pre-writing, to reassess the facts and their feelings. Then I had them write four brief papers, the first an Explore-and-Express to "us" about their own authentic reaction to poetry (and no feeding back of What The

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COPYCATTING: LEARNING TO WRITE BY IMITATING

MARY ANN STEMPER
Prairie du Chien High School

September 1966. I had taught two years, and I knew everything. So bursting with the confidence, the enthusiasm and the ignorance of the young, I traveled half way around the world to teach for the Department of Defense in the Philippines. The promotional brochure had promised "exceptional opportunities." I was ready.

Things were strange. Wisconsin has no heat like the tropics which sap energy by noon, where windows are not made to open, where air conditioners whirr eternally. Wisconsin towns have no open sewage ditches reeking to the river which cuts through the town. Wisconsin is without gekos--little sunction-footed lizards that crawl on moist, cool ceilings until they lose their grip and fall into hair and beds below. Cultural shock had me reeling. The classroom was the only part of reality that I knew and could control. In mid-September even that thin thread was snipped.

The principal quietly said the words that unraveled me. "The books we ordered for your classes last spring are delayed. I wish we hadn't sent the old ones off to Turkey."

I hadn't been in the military long enough to know what delay meant, so I asked a hopeful if foolish question. "Any idea when they might come?"

He hedged. "With Vietnam heating up like it is, the government needs all available space for men and supplies. Schools are not high priority. With luck they might be here by Christmas."

I was as nearly speechless as I can get. I didn't know what I would do, how I could teach without a textbook, so I went home, sat cross legged in my bed and cried most of the night.

With nothing but my ability to interact with kids and their sense of adventure and fair play, I learned to survive, even thrive. It wasn't much to go on, and some days it wasn't enough, but we got by, learned a lot and had *fun*. I was in no condition to reflect on what I was doing: it wasn't rational; rather, it was instinctive. It took the disinterested comment of a student to make me see what method was evolving. "Oh she's up to her copycatting again." In those overheard words, I recognized a soft name for thief.

I steal -- sentences, paragraphs, articles, scenes, cartoons, ads, poems. I clip, copy, file and try anything that I think might help students understand and use the language. I reprint, read aloud, write on the board, use the overhead. I'm not choosey about sources; I'll filch from any place. I've been as elevated as Ecclesiastes and as lowdown as *Playboy*. Most teachers borrow and copycat, but only the truly addicted do it as much as I do.

Although the advantages of copycatting may be apparent, let me mention a few that I consider important.

1. A teacher can select material that fits the changing interests and abilities of students, class to class, day by day and year by year.

2. A teacher can use material that excites her rather than some tired example from the textbook. We teach better when we love what we teach. After too many years in the classroom, copycatting allows the teacher to bring in something fresh.

3. A teacher can make the course timely. No textbook can be tailored to a particular teacher in a particular class on a particular day in a particular school. But a teacher can do just that. A textbook should be a point of departure rather than the whole itinerary.

4. Textbooks seem dull, lifeless, detached and boring to kids; all too often they are without feeling or humor. A copycatter can add both.

5. Kids get caught up in the search and discover their own favorite writers and selections.

6. Imitation is the most common and most natural way to learn from childhood through old age. So why not watch and copy Twain?

7. Copycatting makes kids see reading and writing as integrated skills. Too often we teach them as separate acts.

8. The copycatter can choose subjects that help teach incidentally. Once when teaching extended definition to an unusually immature group, I used Ann Landers article on maturity as an example. They got the point, but never could decide whether my choice was a happy accident or a clever calculation.

Although copycatting is a very useful method, there are some drawbacks.

1. It's hard to organize material so you have it when you need it. You almost have to like creative chaos.

2. Other less flexible teachers will point out to you that you are a little negligent or crazy or both.

3. You need dependable copying equipment and good office help.

4. You need the freedom to experiment and to fail. May you be as blessed with supportive principals as I have been.

5. Expect failure at least 10% of the time.

6. Expect to be working under the Huber Law if anyone decided to enforce the copyright laws strictly.

Since the Philippines, I have never had to copycat full time, but I did learn to supplement liberally a good text like Jamestown Publisher's *Best Selling Chapters*. Designed as a developmental reading and literature text, *Best Selling Chapters* has become the center of our junior English course emphasizing wide reading of contemporary and classic American writing and extensive experimentation with different approaches to writing.

Usually I do this topic as a talk and find it easier to give out samples of the pieces I use; space here doesn't permit reprinting. Hopefully, by reading of my attempts you will be inspired to find your own selections that fit you and your situation.

Dick Gregory's "The Old Wino" is a 350 word gem that works every time. The tight little narrative from *Nigger* works well to teach the use of anecdote in expository writing, dramatic plot, character development, compression. If you have back copies of *Literary Cavalcade*, you'll find it in the February 1975 issue. When I use a piece like this, the process is always the same; we read it together, discuss why it is effective and design a checklist that will help us write pieces like it. I mean the "we" literally as I try to write these with the kids. They seem to learn *from my fumblings. I don't just show them the finished product, but include* them in my beginning scratchings. This checklist for'The Old Wino" is for an anecdote to prove a point.

1. Does the paper work? Does it get and keep the reader's interest?
2. Does it have a little series of events that build to a climax?
3. Does it use specific detail?
4. Does it use dialogue to help tell the story?
5. Did it use a simple but powerful statement at the end stating the point?
6. Does it use plain conversational language?
7. Is it written in 1st person?
8. Is it limited to 300-400 words?

Equally successful for teaching narrative is Twain. While I am teaching *Huck Finn*, (very successful in this Mississippi river town), we isolate passages of about a half a page and create the checklist. This particular one we labelled "Description of Action-Twain Style."

1. Does the event described take place in 5 minutes or less.
2. Does the event have a clear beginning, middle and end?
3. Is the verb used to control the movement of the piece?
4. Does each sentencescontain a strong image?
5. Does the mood and language match the subject described?
6. Is the language personal and conversational?

"Flaring Tempers and a Bloody Nose" is an eye witness account of a noon hour fight done Twain style.

I was nearing the steps leading to the lower hallway, when all of a sudden Randy Blakely bolted from a crowd of students and pushed Don Ellis who was going down the stairs. Don's body jerked forward as his head snapped back; his knees buckled, and he rolled down the staircase only to be stopped by the floor at the bottom.

"You little *¢£$#@" he screamed; "I'll kill you."

Blakely ran past him frantically and continued into the study hall. Like a madman, Don chased him until he was cornered. He grabbed Blakely by the hair and cracked him across the face. The sickening thuds were drowned out by the catcalls and cheers of a growing number of students pushing and pouring through the study hall door to get a glimpse of the action.

"Please leave me alone," Randy pleaded. His voice, muffled by his own bloodied hand, sounded shallow and far away.

Then like a bullet he shot away from the flailing arms and blindly crashed over the desks in a futile effort to be free.

Someone yelled, "Teacher." The crowd quickly broke up leaving only crashed desks and a trail of red.

From Mike's interaction with Twain came the fight scene which one participant said was like a movie before your eyes.

Bear with me while I make a pitch for the use of a checklist.

1. It is a big help to the teacher. It allows you to focus on a few skills at a time saving teaching and grading time.

2. It helps a student know exactly what he is expected to accomplish on an assignment. Students do better when they are certain of what is expected. If a student needs help, the checklist helps him tell you what he doesn't get.

3. Their biggest benefit is that the students can learn to use them to proofread their own work as well as that of their friends.

4. Since students help develop the checklist, they look for those things which make writing effective. It allows them to come into an assignment at their own level and interest. Often they focus on things that I took for granted they knew.

Another gem I use is Charles Kurault's *Dateline America,* a collection culled from his *On the Road* days. "Dateline Jackrabbit, Arizona" is a simple piece about how Arizona natives named their towns. Armed with a Wisconsin or town map, students analyze and classify ways of naming Wisconsin towns. All students start with the same details and arrive at different conclusions. Students like the lesson in inductive thinking and linguistic geography. One student claimed the exercise caused him to have "mapfascination". "Dateline Arcadia, Nebraska" is pure tall tale. Some teachers and students never tire of competing to see who can tell the biggest lie.

Another journalist, Sidney Harris has a couple of recurring columns that work. "Things I Learned Enroute" helps teach library research, the use of detail and example. Students love to top his examples of irrelevant information. Did you know, "The blue whale's tongue weighs 5000 pounds, and his stomach can hold 2000 pounds?" Another column, "Antics with Semantics" offers insight into the way we use language. It fits with lessons on connotation, bias, point of view and euphemism. A couple of examples are: "I have put on a few pounds: you are filling out; and he is getting big as a house." Or, "I fail to do something, and I give an explanation; you make up an excuse; he comes up with an alibi." *The Best of Sidney Harris* has tons of examples, and kids easily think of their own examples.

Jim Bishop's poetic "Borne on the Winds of September" is unusual and allows me to get at a range of different writing techniques like imagery, the controlled fragment, juxtaposition of detail, creation of mood, and stream of consciousness writing. Many students have succeeded with advanced techniques like these without knowing they were difficult. A sampling of his 1000 word article is, "Autumn is . . . a sky with high complexion. School. Night breeze with menthol. A golden sun. Statuesque deer standing at a brook. Sniffles. Stiff leaves in a green bowl--nature's cornflakes. Wild ducks sky-writing a big V."

The Milwaukee Sentinel published a silly article, "Anyone for Alliteration: Putting all your P's into one Pastime" that has provided my classes with entertainment while they experimented. A little taste of the 800 words will give you an idea of the exaggeration used. "Percival Plummer was no pipsqueak. He was persuasive, a person of puissant physique with a posture of pure pugnacity and pigheadedness." The only way to follow this through is with the help of a dictionary.

Lately, I find myself attracted to humor more and more. We have too little humor in our books and in our classrooms. Even the student who has trouble producing humor appreciates the relief it brings to a boring day. Erma Bombeck and Andy Rooney are special favorites of kids. Both are available in the newspaper and on TV. The TV spots are ideal because they are so short and add another dimension to the humor, but they are hard to edit. Another personal favorite of mine is Bill Stokes, regular columnist for the *Milwaukee Journal*. *Hi Ho Silver, Anyway* is an inexpensive collection of some of his best columns. Joe McNally also of the *Journal* writes some good satire which kids seem to appreciate more than gentler humor.

The one liner, a staple of American serious and humorous writing can be used to fill in the last few moments of a class. For serious epigrams, Thoreau is terrific. The humorous one liner goes from Ben Franklin's *Poor Richard* through Twain and up to modern stand-up comedians. Certain formula one liners even appear in the daily comics. Johnny Hart's "B.C" has several easy to copy one liners. 1) "WHAT DO YOU GET IF YOU CROSS an elephant and an ant. A reason to dread picnics." 2) "SHOW ME a roach that lands on a hot griddle, and I'LL SHOW YOU a flash in the pan." "SHOW ME a guy that's frantically yanking his ripcord, and I'LL SHOW YOU a guy who knows the gravity of the situation." 3) Hart's WILEY'S DICTIONARY can help take the seriousness out of vocabulary lessons. "PRORATE is the amount of money a free agent can demand for getting up in the morning." Wiley leads straight back to Ambrose Bierce's *Devil's Dictionary*. "Diplomacy is the art of lying for one's country." And "A lawyer is one skilled in circumvention of the law." The field of one liners is a rich area that gives humor and a chance to practice saying things precisely.

Another rich source is the ads. A creative telephone ad had one end of a conversation printed in a big cartoon balloon. Using the empty balloon, I asked students to write in one side of a telephone call. Then another student had to read between the lines and write the other half of the dialog. Listening, reading between the lines, dialog and playwriting are some skills that can be developed through this exercise.

International Paper Company has a new series *The Power of the Printed Word*. (Dept. 7, Box 900, Elmsford, New York 10523.) Six articles written by experts in their fields make up the package. 1) How to Enjoy the Classics" by Steve Allen; 2) How to Use the Library" by James Michener; 3) "How to Improve Your Vocabulary" by Tony Randall; 4) "How to Read Faster" by Bill Cosby; 5) "How to Write With Style" by Kurt Vonnegut; and 6) "How to Write Clearly" by Edward Thompson. The quality of the material and the clarity of the writing make them useful in teaching skills.

I could go on telling of other things I have stolen with success, but enough already. If you wish a copy of something I referred to, my address is Prairie du Chien High School, 800 E. Crawford Street, Prairie du Chien, WI 53821. (Send a self-addressed, stamped envelope.) If you have success with something you have copycatted, I'd like to hear from you.

THE JOURNAL

ELLEN BYERS
Arcadia High School

From the conversations I've had with English teachers in the past year, I've come to the conclusion that the journal is finally catching on. What once was described as a frill and avoided by teachers (maybe because of its highly personal nature), the journal has become an important part--and often the main part--of writing programs across the country from third grade through college.

Maybe we've finally taken some of the studies and research by Britton and Elbow and others seriously. Students do need a chance to explore and discover ideas and themselves through writing. Any professional athlete knows it takes hours on the practice field without an audience and score to excell and do really well for the big games when every move and point is charted, scored, and critiqued. So, too, for the writer and student who needs vast pages of empty space where he can write freely without every sentence being labelled in red by the teacher-audience, a place where he can record the uniqueness of his experiences, a place to dabble in poetry, a place to contemplate literature and life, a place to brainstorm ideas, a place to write rough drafts for those assignments which are later handed in and graded. And for the teacher, a journal is as revelatory about the writing needs, background, and potential of the writer as x-rays are to the doctor in ascertaining the healthiness of the body.

For there to be maximum rewards derived from the journal, a few (just a few) rules have to be established with the student journal writer in the beginning. Foremost, the journal must be consistently kept, either on a daily or weekly basis. Second, the entries must be numbered and dated. This rule not only organizes the journal but it helps maintain a semblance of neatness. Only after a few months does the significance of dating entries dawn on students. Their efforts begin to take the shape of books, packed with inquiries and tales. Last, students have the right to label any entries "Confidential." This last rule encourages the journal writer to be honest and write in his own voice on subjects that personally matter.

I start easy every year in September with the journal--easy to prove that anybody can do a journal. I found that some simple limbering-up exercises capture the students' attention and work on their mental reflexes so they can respond quickly and effortlessly.

So I start with the word. On the first day of journal writing, I dictate lists of words to my students and instruct them to freely associate each word with a word of their own which they then write down, the simple psychologist and patient-on-the-couch exercise. For instance, I might say "Green." The students will write down the first word that pops into their heads: tree, leaf, car, red, pickle, sheet, whatever. A slow list of ten words warms them up followed by a fast list of fifteen words which they can barely keep up with. We share our lists, (by this time a rough mental profile created by a few dozen words), marvelling over how frequently we respond with the same words, and the point is proven--it's all so simple. This first day of journal writing takes about fifteen minutes to go over the rules and do two lists of associations.

The second day I dictate sensory word lists to hopefully awaken and stimulate descriptive awareness in the students. A ten item list for each sense is dictated. The first five items call for the students writing down the thing associated with the descriptive sense word, and the last five items call for the students coming up with the sensory word. For example, a list based on sound might look like this:

Dictated List	Sample Student Response
1. Boom	1. cannon
2. Ping	2. water dripping
3. Zap	3. lightning
4. Whirr	4. airplane
5. Tinkle	5. foil
6. Train	6. chug
7. Walking in mud	7. squish
8. Mouse	8. squeek
9. Diving into water	9. plop
10. Fingernails on the blackboard	10. screech

After five such lists it is a good idea to have the students write an entry on a simple experience (last night's dinner, getting up that morning, etc.) and include sensory descriptions to make that experience come alive. It works; the entries are packed with references to chalky toothpaste, the rich wine juices of steak, the icy tile floor in the bathroom and warm bare feet.

After the word, there is the sentence. The third day I dictate the first part of sentences to the students and ask them to complete the thought. I manipulate the pattern of sentences, starting with the verb or an infinitive or an adverbial clause. It's a way to find out how encompassing the students' sentence knowledge is. Sometimes I manipulate the sentences to uncover an attitude; "For me, writing is . . ." and other times I give them a hilarious beginning to challenge their creative powers: "After eating a bowl of nails for breakfast, . . ."

These sentence completer exercises can continue for as many days as the teacher desires. I sometimes do them over a few days as introductory exercises for 10 minutes before we write entries. It's helpful to go back to them periodically.

The next phase of my journal program introduces free writing, also called non-stop writing by such exponents as Ken Macrorie and Peter Elbow. Everybody has had a writing experience where they labor over every word and phrase; the ideas seem as disjointed and far apart as a monkey and a rhinoceros biologically reproducing. In sessions like these, more time is spent chewing off the plastic tip on the pen or digesting erasers. Besides this sort of writing agony being a very tiring process, it is time consuming. Non-stop writing is at its best the opposite process when the students write continuously without pause, the brain meshing and sometimes harmonizing sentences together. The first attempt at non-stop writing on a particular subject is the rough draft of a potential paper. The writers go back, taking the best parts (if there are any) and begin a second non-stop writing on the same subject. Sometimes delightful things occur and other times they are miserable dull strings of sentences. I tell my students not to worry: after all, journal writing is one big experiment. If the journal is to be the practice field, it has to be okay to fail there.

We do a series of non-stop entries and eventually I stop watching the clock and checking to be sure all pens are moving continuously. We work into what I call "regular" entries about 10 minutes in length when

we all just write. A chew on the pen is okay once in a while as long as it doesn't become the main activity. There is no talking during these writing sessions. Silence permeates the room except for the sound of pens scratching their way across the paper. Heads bob up and down, and a few students have the appearance of being lost in a writing trance. I write during this time, too, so I can struggle with the same problems students have and sympathize. There have been plenty of days when I've impatiently gripped my pen, tempted to chew on it because the ink seemed wasted.

Once in a while I share an entry I've written with a class, and then a few of the braver students, in turn, volunteer to read theirs. Nobody criticizes; only positive feedback is given.

After students have done the limbering-up exercises and non-stop writing, I begin stretching the dimensions of the journal. Maybe to every six entries the students do on their own choice of topic, I ask students to do one assigned topic. Most of these assignments reflect the curriculum and provide practice for what's going on in class. I may ask them to write a short essay with a thesis statement, or an entry that compares and contrasts two things. I've asked them to do poems and letters, to write critiques, to write an entry from the point of view of their enemy or their grandfather. There is an endless variety of topics to try with the journal. Some of the students will invent their own. Last year a student started a story collection in his journal, and somebody else who had an interest in journalism became a roving reporter who recorded eye-witness accounts of school incidents in his journal. But obviously there are students who don't know what to write. Their lives reek with boredom and nothing seems worthwhile unless a natural or man-made disaster is involved. For these students I provide a handout of 50 topics with all kinds of possibilities such as "The Most Challenging Sport", "Design a machine to do your least-liked task", "My thoughts on exploring space". . . .

After every ten entries, I collect the journals, skipping over the pages marked Private, reading the assigned entries and anything else I may. I don't purposely look for small mechanical errors as I do with graded papers. I react instead to the ideas and languae, commenting in the margin. Sometimes I throw in my 2¢ worth if an entry is fashioned in the Dear-Abby style. I give the students credit for the number and length of entries they have. (An average of two full page entries are done a week.)

I don't mean to sound like the Pollyanna of the journal. It has a unique set of problems that I'm aware of. For example, it's been criticized for ignoring grammar, and for being a rambling melodramatic monologue of a solipsistic "I." There are other problems, too, but none of them seem unsurmountable. I prefer instead to consider it a positive tool--by bending the definition of a journal and making it a collection of various types of writing, and also by looking at it as an experiment and an opportunity for writing practice. Since the format is so creative, the journal challenges the user to be as creative in solving its problems. For example, if the journal does ignore grammar and mechanics, why not require any one of, say, five entries to be edited, redone, perfected and turned in as a regular writing assignment? That would further instill the notion that the journal entry is primarily the first rough draft.

I intend to keep using the journal. The research is on my side and only promises to be further reinforced in the years ahead. Last week I collected a batch of journals from my juniors and several wrote entries on the subject of journal writing itself. One repeated idea was that they now finally could write . . . and gee, wasn't there a lot to write about.

MAKING JOURNALS WORK IN A WRITING CLASS

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Much has been written and said about the value of student journals in a writing class, and it's all true. Journals enable teachers to increase the amount of writing students do without significantly increasing their own reading and grading burden. Journals provide students with the opportunity to write more freely, without grade-anxiety, to practice, to experiment, to think on paper about themselves and their world. Journals also give students the chance to discover, shape, and develop their own paper topics, and enable them to understand good writing as the result of a process, a succession of stages, not a flash of inspiration.

Yet many teachers try assigning journals only to abandon them after a term or two. They find students falling behind in their journals, writing increasingly brief and hasty entries, or dashing off ten or twenty of them--even switching pens can't hide it--in one late-night session just before journals are collected. Perhaps some find themselves spending more time grading journals than they ever intended, maybe even more time, they think resentfully, than students took to write them. Or worse, perhaps, teachers end up feeling that the whole enterprise did little good, was little more than busy-work. I've certainly experienced all these problems myself. But I've found, by trial and error, that most can be avoided, or at least minimized, by careful planning. Teachers who want journal writing to work effectively in their classes need to give students detailed written instructions on how and what to write, should make every effort to integrate journal writing with the rest of the course, and must read their students' journals, regularly but not exhaustively.

Insist from the start that students write in their journals at least ten minutes per day at least five days a week. It's essential that journal writing become an almost daily habit; resistance to doing it breaks down most quickly that way. But it's also important that it not become so demanding on students' time that they get fed up and quit; in ten minutes (more motivated students, of course, will often do more), they can write a worthwhile entry without feeling as if it's really cut into their other activities. Make it clear from the start that the journal is a long-term project--this, too, helps prevent avoidance--and that you'll be collecting and reading in them periodically. Explain that you'll be grading their journals, but only on how seriously they seem to be taking them; you'll not be pouncing on errors, so they ought to relax and feel free to experiment. Finally, ask your students to date, number, and title each entry, this for your ease in checking on their diligence and reading selectively.

The most important instructions you can give are on what to write. Most writing textbooks that even mention journals give suggestions--"explore yourself and your world," "read beneath the surface of your experiences," and so on--that are far too general to be very helpful. Equally inadequate are the sample journal entries they offer, whether student writing (which so often seems unreal in its casualness when printed in a book) or that of famous people (usually far too ambitious as a model for most students, intimidating to all but the most confident). In order for

their journals not to degenerate into perfunctory summaries of each day's events, quickly boring to writer as well as reader (and thus likely to lead to many skipped entries), students need *specific* suggestions--and plenty of them. Some texts offer five or ten or even fifteen, but to write five days a week for several months, students need fifty or a hundred or, better, two hundred suggested topics, since they'll write best and enjoy it most when free to use only the topics they like and to reject the rest. To the end of this article I've appended, as a sample, a portion of the list of suggestions I've used most recently. (Any teachers who uses this list should, of course, modify it to suit their own students.) My list consists of topics and questions I've invented, stumbled on, and taken from student journals themselves--for once students build up enough momentum in their journal writing, they'll begin discovering many good topics on their own.

Journal writing by itself is valuable practice, but you can increase its value as well as the interest students take in it by tying it to other activities. Begin each class, for example, by asking if anyone has a journal entry he or she would especially like to read aloud. This gives students a sense of an audience of peers for their journal writing, and enables them to pick up ideas--concerning style, tone, organization, as well as content--from each other. If too few volunteer, you might ask each student to bring in one entry to read to the class. Have the whole class read their first sentences aloud, and then let the class choose which entries to hear. Take this opportunity to discuss, as a class, how each entry might be developed into a paper, and be sure, before the term ends, to assign at least one paper to be derived from journal writing. Conversely, if you assign a paper topic, be sure to insist on journal writing on and around that topic in advance. If students learn to make journal writing an integral part of all their writing projects, there's little chance it will remain a mere exercise.

Don't postpone too long collecting and reading your students' journals. That four-foot stack you dread bringing home is really less work than it looks. But if you tire easily, collect and read journals only a few at a time rather than all at once--that way you won't be bored and you'll be sure to return them quickly. It is essential that you *do* read them, though--at least twice a term, I'd suggest--not just to check up on students, but to motivate them as well, for many students want to feel that somebody will be looking at what they write. But you needn't read everything. Read attentively, but selectively; descriptive titles will help you find those entries most worth reading in full, and you'll soon become quite adept at scanning and skimming the rest. Comment on them, as encouragingly as you can; rather than correct students' grammar, respond to their ideas, and point out topics you think they ought to pursue further, whether in their journals or in formal papers.

There is, perhaps, a contradiction in encouraging students to write freely, openly, personally in their journals--and then collecting them. The only answer is to acknowledge this, to discuss it in class, and to allow students to tear out (one entry per sheet makes this simplest) anything they'd rather not share. Most likely, the problem, if any, will not be their embarrassment but yours--you may learn far more than you want about their individual lives.

Reading journals, you may also learn much that will aid you in your teaching. Perhaps you'll develop a better sense of what really interests your students and matters to them, and this can only help in planning future classes. You may even come across some valuable and candid

discussion--it's very easy to tell who's not being honest--about how the course is going, why students are or aren't showing up, or learning. But finally, it is the students who will benefit most from journal writing--provided you make them work seriously at it and give them all the help they need to do so.

The following list is meant only as an example. Knowing your own students, you can certainly improve on it immensely. For other topics, you might look (very selectively) at, "A Thousand Topics for Composition: Revised," *Illinois English Bulletin,* January, 1971, available as an NCTE reprint. On journals in general, see Gene Stafford, ed., *Classroom Practices in Teaching English, 1979-1980: How to Handle the Paper Load* (Urbana, Ill.: NCTE, 1979), pp. 5-22.

SUGGESTED JOURNAL TOPICS

--free write for ten minutes--but no more than twice a week
--write a letter to a close friend
--discuss a book, story, article you've read or a movie or TV show you've seen: why did you like or dislike it? did you learn anything about yourself from it?
--listen to music (without lyrics) and write what comes into your mind
--write a letter to your parents (or children), saying something you couldn't say directly
--discuss what you like most about yourself; what you like least
--imagine what you'll be doing ten years from now; thirty; fifty
--try to imagine how friends and relatives would react to your death
--you just found out you are pregnant (or have made someone pregnant)--how do you feel? what will you do?
--do you drink? take drugs? why? how do you feel when under the influence?
--what would you change if you were President? what *could* you change?
--where would you live if you could live anywhere in the world? why? imagine you are there?
--what job would you choose if you could choose any job in the world? imagine you have it
--the U.S. has just become involved in another war--will you fight? if drafted?
--your mother or father just died. what do you do? how do you go about accepting it?
--write about someone you hate deeply; love deeply
--in what area of your life do you feel you have the least control? the most?
--describe some common object, like an apple, as thoroughly and accurately as you can
--describe your mother, father, daughter, son, brother, sister, or other relative--appearance and/or personality
--do you believe in God? why? why not?
--look at someone you do not know and try to imagine what he or she is like
--describe the happiest moment in your life; the saddest
--describe how you would spend a million dollars; a thousand
--describe a time you felt discriminated against because of race, sex, age, or class
--pick a photograph (newspaper, magazine, etc.) or a cartoon and write about it--tape it into your journal if you can
--describe your reactions to one of the essays in our reader
--write a letter to someone you hate; or love
--imagine what you were doing exactly ten years ago; or fifteen; or twenty
--describe your block or neighborhood, past or present (or future)
--describe your favorite relative; least favorite; most unusual
--describe an embarrassing experience
--if I were a _____ (disc jockey, corporate executive, frozen pizza, etc.)
--the best party I ever went to; the worst
--tell a joke
--does TV news tell the truth? newspapers? why or why not?
--describe a daily activity in great detail--brushing teeth, washing dishes, etc.
--my biggest problem; second biggest; etc.
--the happiest (or most exciting or scariest or most boring) moment in my life
--write a Dear John or Dear Jane letter

--pick a job and imagine you have it
--poetic justice for my boss
--you wake up one morning and find your race or sex or social class has changed--what difference does this make in your life
--take some bit of "common sense" or some precept from church, school, or family, and dissect it--e.g., the grass is always greener; you can't change human nature; everything always turns out right in the end; we get what we deserve; a woman's place is in the home; ours is not to reason why; patience is a virtue; etc.
--the worst teacher I ever had; the best
--the most interesting place I've ever been to
--interview someone for 5 minutes and write it up
--describe your ideal marriage partner; or write why that's a silly topic, or why you don't want to expect to marry
--what's wrong with America; what's right
--pretend you are 70 years old and looking back on the life you now think you would like to live
--how I feel about winter; summer; spring; fall
--weekends
--rainy days make me feel . . .
--sunny days make me feel . . .
--partly cloudy with a 50% chance of rain days make me feel . . .
--imagine what it would be like to be blind; how would your life change?
--what does it mean to be "free"?
--my biggest complaint about this school; what I like most about it
--the best job I've ever had
--discuss a newspaper or TV news story that made you angry; happy; sad; etc.
--How can I tell my mother/father sister/brother/ wife/husband/ lover that . . .
--agree or disagree with any of the following:
  --the most important thing to do with your life is to love other people and help them
  --the most important thing in life is to have fun
  --the most important thing in life is to make a lot of money
  --most people are basically good
  --competition is good for people
  --most people get what they deserve
--most men are . . .
--most women are . . .
--what success means to me
--a way I had fun as a child
--a wish or dream I have, or have had
--everyday pleasures in my life
--ways I was punished or rewarded by my parents as a child
--my greatest accomplishment; greatest failure
--a difficult time in my life
--an accident I had
--last night's dream and what it might mean
--the best friend I ever had; the worst
--how I changed my views on . . .
--take sides on a controversial issue--for example, agree or disagree with any of the following:
  --the drinking age should be raised
  --smoking should be banned in public places
  --capital punishment should be abolished
  --abortion should be legal in all cases
  --Bible study and prayer should be part of the public school curriculum
  --prostitution should be legalized
  --homosexuals should not be allowed to teach in the schools
  --pornographic films and magazines should be illegal
  --television commercials are insulting to women
  --students should be bused to achieve racial balance in schools
  --marijuana should be legalized
  --students should not be required to attend high school
  --people should not have sexual relations if they don't intend to get married (to each other)

SURVIVAL SKILL: LEARNING TO WRITE THE ESSAY EXAM

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It was amazing: the power of one lecture in a 100 level history course to inspire students to practice writing skills. In spite of Labor Day weekend, the phone in the learning lab continued to ring and the door continued to be pounded upon by students who declared themselves in need of help, or as one young man put it: "I need a complete overhaul." The source of this panic was a course in which students faced massive reading assignments and demands for competent writing. At the same time, they were admonished to rid themselves of the John Travolta and mag wheels approach to academic life and warned of doom if they did not. "Doom" was also mentioned as a corollary to poor writing skills. And they knew the man was serious. They would soon learn that other instructors, though lacking the imagery from *Grease*, were just as serious about writing and just as insistent that exams show evidence of both substance and form, and that their survival in these courses hinged on their ability to write the essay exam.

Although these students were freshmen, their reaction is typical of most students, high school and college alike, who are challenged to organize and to write under the pressures of time and who are not at all certain they possess the skill to do either. Their ability to read is also under seige in the demands of an essay exam and it is not unusual to find that students are equally uncertain of that skill. In many cases, they do lack the skill to extract the major concepts, to clarify and support them with details, let alone organize this information in a concise and meaningful way. Faced with a mass of information in text and lecture, they don't know where to begin; asked to write on this information, they can't begin.

The beginning for these students must necessarily lie in their reading, and the preparation of writing the essay exam thus starts in their texts. Using text material or expository essays (A good source is Conlin's *Concepts of Communication: Writing,* Houghton Mifflin, 1975.) as a base, students are guided through the reading processes prerequisite to good exam writing and that includes a rudimentary understanding of textbook organization. They are asked to note the major divisions of a chapter and to state the relationship between the divisions and the chapter; next they are told to read only the introductory and summary paragraphs of the chapter and then to read only the topic sentences of all the paragraphs in between them. A discussion of the information gathered from this reading follows. The students are then told to carefully read the material for details and to mark out those details which support the major concepts, as well as mark out any new terms or vocabulary needed for purposes of definition. And again they are asked to discuss the information they have just gathered. The question they need to be asked at this point deals with the significance of the information. Most college freshmen have difficulty relating facts with their significance, the very core of the essay exam task. They are told, therefore, that success in the exam lies in their ability to "do something" with the facts and that no list of facts, no matter how correct or how exhaustive, is anything more than one part of the answer. Examples from a history course, the shock of seeing "So what?" on an otherwise beautifully written exam, are convincing evidence.

When the reading stage is completed, the students are asked to take notes from the chapter or article. Often this necessitates instruction on the art of brevity without obscurity. Some students tend to write wall to wall notes in full sentences while others tend to hieroglyphs which even they don't understand five minutes later; both tendencies have to cease. The notes are compared to a standard for that piece of reading, and the students are shown ways to improve. When the students have reworked their notes into brief, orderly summary sheets resembling an outline composed only of phrases, they are ready for writing instruction.

Before they can write, however, they must again be careful readers; they must study the vocabulary of the exam question. Most students (and, alas, some instructors) do not understand the question's directive to them, which makes it difficult, if not impossible, to structure a response. For example, "compare" signifies both comparison and contrast and "criticize" means pointing out both negative *and* positive. "Discuss" means to examine an issue from *all* sides while "explain" entails more analysis, more cause and effect, than "discuss." Without an understanding of exam vocabulary, the student is left floundering for a structure as well as facing potential error in content response.

The first full sentence writing involves the students' topic sentence or thesis statement. They are instructed to begin their essay responses by restating the question; they are to use the question as the base of their response and to answer the question, if at all possible, all within that first sentence. They are told not to leave the "best" for last; that seldom works except for an accomplished essayist. The students are shown how to structure such a response and they practice it. When the thesis has been satisfactorily stated, the students are directed to the details for support. They are asked to write as concisely as possible the supporting and clarifying data which is relative to that thesis. The students must understand an instructor's point of view: the necessity of accuracy, adequacy, and relevancy. The students must also be reminded to link information with its significance. To state, for example, that Iran is classified as an underdeveloped nation and to give definitions of "underdeveloped" is to give only half a response. The "So what?" half must be dealt with also and the students must recognize that "So what?" is often only implied.

The final step of instruction is the actual writing of a full essay response (usually one substantial paragraph) based on the reading at hand. Two questions are given: one which calls for a factual response and one which calls for an evaluative response. In the latter, they must reach beyond the information per se and perceive relationships; they must analyze and evaluate.

When the students have demonstrated facility with practice materials, they are directed to specific course content where the process is repeated. If anyone has failed an essay exam, the questions from that exam are used rather than practice materials. If they need additional practice, lecture notes and text become the sources of new questions. And added skill of reconciling lecture notes with text notes in preparing the summary sheet is tucked in whenever possible. If time allows, the students are also guided to the formation of possible text questions as a study technique.

How much time is allowed for this process in its entirety? Five hours. And they are five hours which show significant gains. Most students experience relief. Most. One unfortunate case showed a significant gain in frustration: the student, referred for instruction after failure on the

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WRITING DUELS

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MADELYN BRAVERMAN
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If mainstreaming in the junior high or high school classroom has got you down, we challenge you to throw away your multiple lesson plans and take out your pen. If it is true that the pen is mightier than the sword or, in other words, brawn is no match for brain power, then it is high time to flex those mental muscles. And so, we introduce to you a sport that mainstreams the teacher into the classroom -- Writing Duels.

The sport requires stout-heartedness (grace under pressure); suppleness (fluency without awkwardness); and spirit (never say die). Not only will student opponents demonstrate all of the above qualities but also gain their strength from numbers, luck and innate creativity. However, if you can instill in your students the idea that sportmanlike conduct is essential and this activity is nothing more than fluency writing at its best, then ON GUARD!

READY? The basic idea for the writing duel is for the teacher to write along with the students. The purpose of this instructional activity is to provide an opportunity for students to write, to see their teacher write and to experience writing as a fun activity.

The planning begins with the teacher pre-establishing the rules for the duel. Introduce the concept of dueling by challenging your class to a writing duel at least one day prior to the actual dueling date. Inform students as to any necessary materials they should bring to satisfactorily complete the duel. Allow students to decide if they wish to work individually, in pairs, or in groups. You may wish to group students so that the more talented writers may help those who are plagued with writing deficiencies.

On the day of the actual duel, you should have prepared one writing assignment. We have found that creative writing assignments work the best but any type of expository writing assignment works well with certain groups. Some writing ideas may include: story starters, "how-to" directions, descriptions of objects or places, editorials, letters, and limericks or other simple poems. The assignment should be one that the students can handle successfully. This could be an assignment you have taught before which requires minimal amount of instruction for completion. We have found that distributing written instructions for the writing assignment assures complete understanding of the requirements so that no one loses by default.

Most important, teachers should not work on the writing assignment prior to the actual dueling time and should be able to accept an occasional loss. We believe that each duel should be limited to one class period or no longer than an hour. For our classes, these last two suggestions have definitely served to increase students' enjoyment and enthusiasm for the writing duel activity.

Up to this point, it might appear that there is no contest. Therefore, we have added one important rule. Students are allowed to make up for

their lack of confidence or skill in writing by creating one handicap for the teacher per duel. In most cases, the teacher should not know the handicap in advance as this handicap is an equilizer. It demonstrates to the students that handicaps can be overcome.

We strongly suggest, however, that the teacher set limitations for the handicaps. That is, the handicaps should not jeopardize the teacher physically, mentally or emotionally. The teacher should present permissible handicaps such as assignments that must be written using only one syllable words, words that begin with the same letter or simple sentences. For other examples, our handicaps have included such ideas as an assignment written with sharp pencils on one-ply toilet tissue (we won) and a mystery story assignment written without adjectives (we lost). In those classrooms, where trust between teacher and students has been established, dueling serves not only to acknowledge the teacher as a writer, but it also builds the students' confidence in their own skills. The ultimate duel? Either everyone is handicapped -- students and teachers or no contrived handicaps for anyone.

The finished products should be judged anonymously by fair and impartial judges outside of the classroom. Tap a teacher who owes you a favor or allow one class to judge the duel of another class. Anonymity can be preserved by the use of humorous pseudonyms -- you, too. Grading may be based on student participation if the teacher wins. If a student or group wins, however, the grading may be handled by a reward such as extra credit or grade replacement.

And now if you're ready -- take up your pen and write.

Writing for Real World
Continued from page 7

Teacher Wanted, either). Then, they selected three other occasions. (Interesting work emerged; humorously informing grandparents about the different subjects in today's poetry; or instructing younger students how to decipher this stuff; or arguing to the teachers, or the school board, that poetry should--shouldn't!--be taught thus and so. Could you write to "busy business executive" about--poetry? One student did, and well.)

So--admittedly, much classroom writing cannot be aimed at a real audience out there. Nor can we always let the student-writer select a mix of purposes. (Indeed, much classroom writing is not for communication at all, but rather is for pedagogy--to show that the writer knows content, not that he can reach an audience.) But to the extent that we can, let's emphasize not only the rules, but that reader out there, too!

Writing the Essay Exam
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essay questions, wrote the second exam with far more skill and confidence. His instructor confirmed this in a note to me: "Todd wrote splendid essay questions. Great improvement. However, he failed the objective questions." Todd mastered one survival skill. He needed two.

A GAUNTLET RETRIEVED: REVISITED

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In 1967 I wrote an article, "A Gauntlet Retrieved" in which I responded directly to an English professor (Evans, 1967) who had very effectively damned then current efforts at teaching written composition in the elementary schools. In this return, over ten years later, I do not intend to reopen that debate; it is probably current yet, but the interested reader can go back to the original articles. Nor do I wish to recant any doctrine or take back any statement. The purpose here, on the other hand, is to continue where "Gauntlet" left off.

In the penultimate paragraph of "Gauntlet" I stated, "It should not be the role of the elementary teacher to simply assign written compositions and to accept these with an affectionate pat on the head." From that starting point I would like to offer a more structured program for the improvement of composition skills. I *do not* suggest that this program replace creative writing and individual conferences, but that what we have traditionally labeled creative writing should be a part of a planned and structured program for growth in written composition skills.

To begin to reshape the writing program the teacher must adopt certain principles which may differ, sometimes drastically, from some of the notions already held, even though these notions may have resulted from reading many books and articles on creative writing. The following set of principles may serve as guidelines in preparing this "new" writing program.

1. Concern for motivated, meaningful writing situations must be important considerations in the program. It is still true that nobody can write well about something for which they have no interest or that they know nothing about. Recent student failures in National Assessment Examinations may reflect this simple truth. However, what might have to be altered in the teacher's thinking is what kinds of situations can be motivated and meaningful. (I have seen many children highly motivated to complete a page in a workbook.) In addition, structured practice can be used *prior to* the meaningful situation (for example, we can learn the format of a business letter in practice before writing a real business letter in a real situation). The important part is that the real situation take place.

2. We must turn our backs on the doctrine that writing is fun. Writing is hard work! No really good writer will tell you that writing is fun. Attempts to motivate the child to write on this basis are doomed to failure. It may work once, it may even work twice, especially if the teacher accepts anything as a worthwhile composition. The real motivation for written composition must come from the satisfaction of having completed an unusually satisfactory paper. Any other motivation will not hold up over any extended period of time or numbers of compositions.

We must stop fretting about stifling creativity and motivation and require neat, edited and legible copy. This, of course, follows on the

previous statements, but goes beyond them. It also goes beyond the scope of written composition and should be a part of all school work.

At one time in my career I had occasion to substitute teach quite regularly in a junior high school. Often I would be required to collect "today's homework." The crumpled, folded, tattered, grimy messes and wads of paper thrust in my hands certainly did not speak of any pride in or respect for the learning and knowledge these assignments theoretically represented. If the teacher will accept them, they are good enough - at least for a large majority of the students. And if the teacher will accept them, the teacher must also have little respect for learning and knowledge.

3. We must provide structured, planned lessons in written composition. We have these for reading, for spelling, for arithmetic, why not for writing? The objectives for each of these lessons must be clearly defined by the teacher and the lessons must be planned to meet those objectives. The objective may be to learn a mechanical skill (using quotation marks) or a rhetorical device (writing description). The practice must be in writing situations, not workbook exercises, although practice sentences, paragraphs, etc., may be used as a stage in the learning.

From practice to meaning is important, which makes it important that these structured periods include opportunities for motivated creative writing, meaningful letter writing, practical thesis or report writing, or whatever. But even these real situations must include teacher guidance and editing. The mere process of writing again and again without critical input will result only in an increase in quantity of writing. An illiterate can collect the masses of paper produced in this manner. A teacher is required to bring about improvement in quality; I know of no teacher who would suggest that if the child completes three pages of arithmetic every day, right or wrong, arithmetic abilities will improve. Why, then, do we suggest that the opposite will occur in written composition, and thus steadfastly refuse to "correct" it?

With these broad principles to guide us, we are ready to set up a brief list of "how to's." This list is not a program since it leaves to the teacher the hard work of day-to-day planning. It does, however, offer some help for that planning.

1. Establish a period of the school day called "Written Composition." This may be each day of the week, Monday-Wednesday-Friday, or whatever model is appropriate to the situation. The important points are that it be an established period with planned objectives and that there are enough of these to accomplish the end of skill in written composition. The individual periods must be long enough to provide time for the lessons. For younger children, each writing activity should be completed in a single period; older children can learn to defer work over a number of such periods.

2. Some of these periods can be used as practice sessions, others for "meaningful" compositions, that is, those related to a goal other than practice in writing skills but involving the use of the writing skills being learned.

3. Content can be taken from other subject areas, but should not necessarily wait for opportunity. Integration of subject matter too

often means relegating one subject to a lesser position. Children can, however, be taught the skills of outlining and use these in a later period when writing a report for social studies.

4. Have *specific* objectives in composition skills for each period. The program must not be one which aims only at increased writing. Plan to teach a mechanical or rhetorical skill during each period. Writing dialogue, for example, may include lessons such as the mechanical skills of quotation marks and paragraphing, and the rhetorical skills of writing dialogue which rings true and conveys meaning.

5. Do all practice in real writing, even if the situation is contrived. Correct by editing with each child, except that common problems or needs may be taught to groups of children with the same needs.

6. Reward good effort. Do not accept slipshod work. Give stars, write comments, praise orally, put work on the bulletin board. Remember that "good" and "slipshod" vary for each child. Try something different! Send a particularly fine effort home to the parent with a letter praising the child's work. Too often we contact the parent only when something is amiss.

7. As was mentioned earlier, motivation to write and to edit must ideally come from early experiences which begin early in the grades and are continued throughout the elementary grades.

Primary grade children obviously cannot be expected to laboriously edit what they write. For them writing should be fun. However, the growth toward disciplined writing must begin early and must continue in an unbroken pattern. In the first grade it is not too demanding to select from each little story by each child one item to edit (this may be a capital letter, a misspelled work, a period at the end of a sentence). With this simple beginning the process of editing is established and the satisfaction gained by accomplishment is attained.

As the child progresses, editing should be done in conference with the teacher. Although it may seem impossible for the teacher to conference individually with each child, this can be done if the children have learned to work independently while the teacher is occupied with others. It is helpful if all children have books in their desks to read while waiting their turns. Children will also begin to use this time for self-editing and for sharing with other students the stories they have written (and the editing process).

As this individual conference practice continues the teacher can begin to teach children common proofreading symbols in group sessions. As these are learned, editing can become a written process conducted at times by the teacher, the child or a group of peers. At no time, however, should this type of editing completely replace the individual conference.

Motivation is a continuing process. Some ideas for motivating projects are suggested below. However, the prime motivator must be the teacher in a classroom where writing is valued and enjoyed. Literary magazines, sharing time, bulletin boards, etc. are all good ways to project student writing. Here the teacher is cautioned that a child must not be forced to share his or her work; the sharing must be voluntary. The publication of works, by whatever means, is an excellent way to promote the values of editing and producing neat, legible copy.

Space does not permit a complete list of all possible topics for, or types of, lessons to use in these structured periods. I am not certain, in fact, that the list might not be infinite in length were we to attempt to compile one. However, below are some suggestions which may provide starters for the teacher who wants to vigorously pursue a program in written composition.

1. *Geometric blocks.* These are often available for mathematics programs. Whereas plastic ones are suitable for some writing activities, wooden ones are preferred. Place one on a table, even shine a light on it for effect. Talk about the shape in very precise, descriptive terms (the lines of the planes, the contours of the surface). Write a description of the shape. Use no imagery, no simile, no expansion; these can come later. The same blocks can be used, especially if they are the wooden ones, to describe grain and texture or to practice metaphor and simile.

2. *Objects other than blocks with more attributes to describe.* These might include a chunk of rock, a piece of driftwood or a dried (or live) flower. Only the teacher's or class's imaginations make the limits of possibilities in this area.

3. *Writing directions.* Children write a set of directions on how to do something or go someplace. Examples might be how to fold paper (to make a Maybasket), how to wire an electromagnet, how to write a capital "B," or how to get from my house to school.

4. *Writing procedures and observations.* Describing an experiment in science or a social studies project can provide the content. However, there is no need to wait for such an opportunity. The teacher can contrive an experience for the situation. This could be mixing paints, cleaning a blackboard or checking out a book from the IMC.

5. *Outlining.* In this case students should learn to outline *in preparation* for writing. An excellent description of this procedure is available in an article by John B. Lord (1976). When preparing to study and write reports on different countries or geographical regions, this writer would always begin with a group session to determine categories of what we want to learn. Using a chalkboard, these were developed into an outline which each child used for making notes from his or her independent research. This activity would be an excellent one for the "Written Composition" period and would lead to better research skills in the social studies.

6. *Writing for various rhetorical purposes* such as audience, purpose, and form can be developed as particular lessons. Suggestions for this type of exercise are in *Composition in the Language Art, Grades 1-8: An Instructional Framework* available through the Wisconsin Department of Public Instruction.

7. *Learning a mechanical skill.* These could include all types of punctuation, letter form, poetry form, etc. Although lessons of this type might include practice exercises, they must include actual use in writing. An example, teaching quotation marks, is available on page 320 of *The Language ARts: Teaching and Learning in the Elementary School* (Kean and Personke, 1976).

8. *Describe a person.* This should be a physical description of the way the person talks, walks, sits, the color of hair, eyes or skin,

and descriptions of clothing and personal mannerisms. First attempts should have all children describing the same person in the same situation (for example, the teacher in an acted situation) but may go on to selecting any person in the lunchroom, school halls, or wherever. The teacher is cautioned here to be alert for pejorative uses which might appear in the compositions. These are not necessarily bad since they can be used to develop good concepts in human relations.

9. *Sentence combining*. Exercises of this type are used to practice writing better sentences and seem to be far more useful than traditional grammar lessons for helping children write better. A number of sources for lessons of this type are available; some are suggested in the references at the end of this article (Klein; O'Hare, 1973; Strong, 1973).

In closing, I want to emphasize that there is no intent here to denigrate the importance of purposeful, meaningful experiences in written communication or the value of children's creative writing. The teacher is also cautioned that increased attention to composition skills must not result in a failure to recognize the individual abilities and accomplishments of the children.

Equally important is that a program of this type should be school wide and encompass grades 1-12. Attitudes about written composition are as important as the development of skills and these attitudes must be developed consistently over a period of time if they are to be lasting and effective.

Finally, teachers, don't make the Dorothy Thompson (1953) error. No classroom is large enough to hold 20 or 25 Sinclair Lewises. It is enough to assist each child to develop the necessary skills and attitudes to produce his or her own best writing.

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ALL THINGS ARE NATURAL: THE USE OF LANDSCAPE IN THE TEACHING OF WRITING

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It has been several years since I last appeared in a high school class room; and it has been at least fourteen years since I last had a chance to work with experienced elementary and secondary teachers of English. Most of what I know about the teaching of English in elementary or secondary schools has, then, been garnered indirectly -- by having to consider the assignments my sons bring home; by reading things about the teaching of English; and by trying to deduce from my years of experience with eighteen to twenty-one year olds what they have gone through in elementary and secondary school classrooms.

Anything I may say, then, about what might be done to teach elementary and secondary school students how, when, and why to write must, as Mark Twain once said, be taken with a ton of salt. My request is that you take what I have to say *not* as some kind of professional or programmatic directive, but as a set of ideas which, even if they can have no application in today's classroom, are nonetheless worth discussing in their own right.

What I see these days -- day by day, and hour by hour -- is a set of eighteen to twenty-one year olds who, through no fault of their own, have greater difficulty communicating in language -- as writers, speakers, or readers -- than did their predecessors ten or twenty years earlier. But that's nothing new; nor are we at fault in any specific isolatable way for our students' conditioned verbal incapacities. If we must talk about faults, I would lay them partly at the feet of TV, of course; and partly at the feet of those who encouraged uncontrolled experimentation in the teaching of English during the 1960's and early 1970's. But I would also lay them partly at the feet of chairmen of departments of English and literary critics who, I think, have encouraged us to think that *real*, imaginative writing is what poets and novelists do; and that what the chairman of 3M or Kimberly-Clark or Helleman's does is somehow unreal, and certainly unimaginative.

I beg to disagree. One cannot turn one's imagination off and on as if it were a Kohler spigot. One can only direct it, or redirect it. To identify imagination solely with the fine arts or literature is to foster the attitude -- highly visible in our culture since at least 1800 -- that non-"artistic" or non-"literary" things are unimaginative. Few things, I believe, could be further from the truth. What we have done, almost willy-nilly, is to foster generations of people -- ourselves included -- who believe that science is cold, unemotional, and unimaginative; while literature and art are warm, emotional, and imaginative. In addition, we have -- by identifying writing with English, and English with literature, and literature with what Dickinson or Shakespeare or Hemingway wrote -- led several generations of students (and professors) to cease believing that precise, understandable, active, and even warm communication can occur (indeed, must occur) in our court rooms, our governmental agencies, and our laboratories.

It is this cultural and stylistic chasm between the worlds of business, science, and government, on the one hand; and so-called "imaginative literature," on the other; that I think we must bend every resource available to bridge -- even though I know that the chasm will take no less long to bridge than it has taken to open -- say, 200 years.

I have my doubts, then, about Ben Logan's suggestions that we should seek to get our students away from linear thinking -- when linear thinking is central not only to the culture in which we live but also to the kinds of thinking and writing most of our students will have to do for most of their lives. Linear thinking and writing certainly dominate my life, and I'd venture to say they even dominate Ben Logan's. I would not deny the centrality of the cyclical or circular, the metaphoric or symbolic; but I would not seek to "put down" the linear. A good part of Shakespeare's thought and writing is linear, after all; likewise Plato's, Dante's, Darwin's, and Einstein's. Indeed, most historical writing -- even when it's about circles or cycles -- is fundamentally linear. Most scientific writing is, likewise, simultaneously linear and circular; and so is classical western thought and writing, even as it emphasizes (or seems to emphasize) the linear.

The English teacher's job these days, it seems to me, is not to lead students away from scientific, progressive, or linear writing and thinking; but, rather, to lead them toward it, in the hope that, a century or two from now, we will have built at least half a bridge across the cultural chasm between the "poetic" or "literary" and the "scientific" (the categories are not so fundamentally different as contemporary popular culture suggests they are). No culture can survive for long the kind of schizophrenia in which its cultural antipodes are poles in separate magnetic fields.

It is for this reason that I would encourage your students to write about the elements of the "landscapes" around them in which they are interested. The corollary to what I am saying about "landscapes" and writing is a firm conviction that *nothing is unnatural*; that man is a natural being, like other beings, and that we must begin to see man as such; that what man does -- smartly or dumbly -- is natural; that the sign on Colonel Sanders' "Kentucky Fried Chicken" or the screen on the TV is as natural a phenomenon as the blue-wing teal, the budding bur oaks, or the squashed skunk I saw yesterday on Wisconsin Highway 21.

My plea here is that, unless we can begin to see man and man's artifacts as natural -- as elements, part and parcel, of natural systems -- we will never be able to view the costs and benefits of human endeavor honestly or accurately. In short, we've got to learn to view as natural both the twenty-ton semi and the splattered whitetail it left on the highway in yesterday's dawn.

I can think of no better place to start than the elementary and secondary schools, when our children are just beginning to learn the language -- the language of genes, microbes, and asteroids, as well as the language of *Huckleberry Finn*. There is no reason in the world that I can see why an elementary or secondary student (5th grade, 8th, or 12th) who is taking a class in general science or physics should not be utterly encouraged by his English teacher to write about what he or she is seeing, doing, or thinking in such a course -- provided, of course, the student is interested in doing so. In short, it seems to me that the student interested in molecules or predators or CO_2 or the periodic table should be encouraged to write for his English teacher about such

things; and if the English teacher ends up running to the *New Intelligent Man's Guide to Science* to understand the student, so much the better.

Similarly, I see no reason why the student who has spent Saturday gazing into shallow water, watching a pumpkinseed prepare a spawning bed, should not be utterly encouraged to write about the event -- first, perhaps, in a narrative, a linear sequence, telling how it's done; second, peehaps, in a descriptive piece with the bed finished and a male on guard; and, finally, perhaps as a piece on motherhood, fatherhood, and small fry that disappear into the gullet of the blue heron or the stomachs of young raccoons. Or let's assume you have a student interested in trees. In my view, that student should be encouraged to write about trees, even one particular tree; and not just once, but twice or thrice; and, if you're lucky, with some supplementary reading material on trees supplied by the biology department. Or, perhaps, it's hockey pucks or uniforms or trail bikes or girls -- nothing is unnatural; and all things provoke natural reactions -- not simply then "The Death of My Dog," but "The Anatomy of a Dog," and "The Decomposition of Animal Tissue" as it returns to feed the aspen growing beside the town dump. If it's woodworking a student is interested in; if it's angles, corners, and structures in concrete, glass, or wood; you might bring in some pictures of beehives and anthills, or birdnests -- other angular, "artificial" structures produced by organisms, albeit non-human.

The worst writing I see these days is done by social scientists, scientists, and their students. When I recognize, as I often cannot help but recognize, that the writing of scientists and social scientists controls a much larger part of my environment than does writing about literature or so-called "creative writing," I reflect that the only sensible way to begin to improve communication and understanding in our world is to get students to write early in their lives about the subject matters of science and social science -- under the tutelage of their English teachers.

Upcoming Issues: Manuscripts Requested

April Issue: Alleviating Writing Anxiety

October Issue: New Ways to Teach Old Favorites

January Issue: In Defense of Censored Books

Articles for the above issues, especially October and January, are heartily welcomed.

WRITING IN THE CONTENT AREA: SURVEY AND INSERVICE

GREG VENNE
Wausau West High School

> Why is the sky blue:
>
> Because the sun Roy G Biv red orange yellow green Blue Indigo Violet (the colors of the spectrum). Scattering occurs. There is more scattering in the atmosphere of very small wave lengths. Blue Indigo Violet. The dust particles in the sky are what scatter the light from the sun and if dust is scattered* more the sun appears. blue in the sky.
>
> *therefore more dust may cause sun to scatter more blue sky (Mt. st. helens for example)

Even if you do not know the physicist's explanation as to why the sky appears blue, do you think this sample is a well-written answer to that question? As an English teacher, I find numerous flaws. They are not difficult to spot. One makes the judgment that this student was "writing scared." The fright is so great that knowledge of the concept comes through only in hints of terminology.

The question "Why is the sky blue?" appears in a standardized test for Harvard Project Physics, a national science program in many high schools across the nation. Students read a chapter in their text, observe experiments and listen to lectures on the concept. The test of their knowledge is that 5 point essay question. Examine one more sample.

> The answer centers around the idea of scattering. As the sunlight enters the atmosphere it encounters small particles of dust. The quality of white light (the sun) that has the smallest wave length (the blue) is scattered easily by the dust. The other qualities, the red end of the spectrum, are not easily scattered. The blue is then the color that is seen, but the rest of the colors travel directly to earth. They are not scattered by the size of dust particles in the air.

By comparison, what is your judgment? Again, as an English teacher, I like this student's sense of introduction and order. Through reading the chapter myself and listening to the physics teacher, I also assess the student's knowledge to be accurate and reasonably complete. So did the physics teacher with 5 out of 5 possible points.

The examples and discussion above represent the task taken on by two of my colleagues and me for the Wausau School District: develop an inservice program for writing in the content area. Language teachers deal with student writing regularly; now language teachers would face content teachers and deal with writing. James Briggs and I, English teachers, and James Kraft, a sociology teacher, faced an immediate credibility gap.

As we considered the approaches possible, that credibility factor stayed with us. We carried no credentials for our expertise. To our advantage is the day-to-day existence with the content teacher, as well as a familiarity with our common students. And, bred from listening to the typical teacher's lounge conversations, we were aware of attitudes that content teachers hold about writing. Moreover, the burden of a full class load was another detriment.

This lack of credibility motivated us to structure a survey of what content teachers felt toward and did with writing. Through administering the survey to 8 departments in both Wausau West and Wausau East High Schools we were able to introduce terminology associated with writing and listen to the content teacher discuss writing. Above all this, we were able to plan an approach to our colleagues that avoided philosophical arguments and pinpointed specific concepts we could work from.

With the results of the survey we formed four key questions to use as an approach to inservice programs with content teachers. First, what do content teachers expect form student writing? Do they feel students should be capable of perfect mechanics? Are they expecting the students to have already developed senses of order and structure? Second, what do content teachers need to know about writing and the writing process? How closely do they examine the writing they receive and what do they look for when they do examine it? Do they write themselves and, therefore, are they aware of the process they use? Third, what responsibility do content teachers carry to writing? Do they feel it is not their job to teach writing? Or do they accept our premise that content can be taught most exactly and effectively through writing? Fourth, how can content teachers help with the writing process? Considering present philosophies and limits of time, can the curriculum of content teachers be altered to accommodate the writing process?

The survey responses about the content teacher's sense of responsibility (question three) indicated that teachers do not take the responsibility as they do not connect the ability to write about course content with the learning of course content. Moreover, the teaching of writing skills plays a minor role in their classes; in one section of the survey, content teachers indicated only a limited use of prewriting activities and a marked disuse of such tasks as revisions, rough drafts, outlines, student-teacher conferences and models, tasks which nurture critical thinking that produces coherent content.

We added these results to the segment on what kind of writing was occurring and with what frequency and came up with one approach for inservice. Teachers indicated they demanded notetaking, short answers and essay questions of one or two paragraphs with some frequency. Other types of writing were seldom used. Rather than attacking the content teacher for what s/he doesn't do and perhaps doesn't agree with we isolated what does occur. Inservice now is directed at the quality and use of writing skills in these areas. A teacher can work on a brief outline of content prior to an essay exam. Notes can include topic sentences and complete sentence definitions of important terms. Teachers can easily prepare models for good short answers; moreover, they can devise procedures to establish good paraphrasing and summary techniques on the short answer instruments. With a little imagination we can go further and stay well within what most teachers consider their responsibility. Obviously, as this process occurs that area expands and we begin to answer our last qustion: what can the teacher do?

The answer to what teachers expect of student writing probably comes in part to their response to how much writing affects the course grade. Fifty per cent felt that writing ability had some affect on the course grade. Yet we know that well over the majority of respondents claim to disagree with the premise that if a student can't explain course concepts in writing, they have not really learned them. Even if they think that somehow students can show proof of learning without writing, in many instances the measure of learning will be some written response for all students regardless of their skills. Moreover, these written measures are used without regard to any process of writing improvement.

Perhaps we can judge that content teachers generally expect writing to be taught somewhere else and, subsequently, think of writing as a finely tuned skill that can be plugged in calculator style, giving accurate and efficient responses. The relation of the writing process to the learning and testing of content is unfocused at best. Often, it is simply divorced.

Teachers expect most students to write poorly. In response to a series of questions on what writing problems they find in student work, content teachers rated areas such as spelling, sentence structure, punctuation, organization and proofreading as extremely troublesome. Yet when these teachers grade written work, survey responses indicated that they avoid grading for these areas. Again, they also indicated that little or nothing goes on in the classroom to deal with these deficiencies. Referring back to the first exam answer to why the sky is blue, the content teacher has to make a critical judgment. Does that answer reflect poor mechanical skills alone, or is there a serious misunderstanding of terms and order that make the concept clear and, subsequently, make the writing clear? This student writes fragments and punctuates everywhere. But beyond that, the student doesn't establish an order or even identify one solid concept clearly. Going one step backward, perhaps some writing exercises were needed before this exam to clarify the use of terms and to set up a possible organization. Writing can measure knowledge, it can also establish understanding with the thinking it requires. If we expect students to be poor writers, yet pass them on to more complex content, serious misjudgments of ability will continue. As writing and learning are one and the same process, all teachers must become critical of the written word.

Content area teachers will need to take some responsibility for writing standards. This does not mean they will need to become grammarians or lexicographers. It may mean that standards exist within their own content that should not be overlooked. As part of an inservice program, teachers may benefit through the learning of holistic and primary trait scoring. Holistic scoring helps reveal a common standard. Primary traits establish guides for specific assignments that in turn help the student write for the assignment and assist the teacher in evaluating the work. In a way, teachers have blind expectations. With practice, those expectations can be focused on traits and standards that students can be taught to achieve.

For spelling standards, a teacher can make a glossary of terms that may not be misspelled for each unit taught. Although this does not cover every word in the language, a small spelling standard is established that students can achieve. For sentence structure, something so simple as complete sentence definitions and statements of key concepts can serve as excellent models. Students may be asked to paraphrase these statements in notes or tests. The idea becomes that of a standard that can be grasped by most students.

When over 75 per cent of our respondents indicated they read and evaluate all written work, we started to get an answer as to what content teachers need to know about the writing process. Students have to write more and, therefore, teachers will have to give up the limit they place on themselves and, subsequently, their students when they insist that all written work is graded. One solution comes in the response given to what practices teachers use in connection with written assignments. Revisions, rough drafts and outlines are not used in the content area very often. For inservice this area of writing can be the most fruitful for the teacher as well as the student. This is the part of the writing process that clarifies content and filters out mechanical errors

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N.C.T.E. ACHIEVEMENT AWARDS, 1981

PAULA A. BARTELS, JOHN EDWARDS HIGH SCHOOL, WISCONSIN RAPIDS

Paula, a three-year State Forensic "A" winner, has been a school newspaper staff member, student council and student school board representative. She has received the Laird Youth Leadership Award and Honorable Mention in the UW-River Falls History Writing Contest. Planned vocation: Business Administration/English.

RUSS P. CARSTENS, OSHKOSH NORTH HIGH SCHOOL

Russ, a National Merit Commended Student, has varied his school activities between track and cross country--lettering in the latter--and the school newspaper, yearbook and German Club. He is also an honor society member. Planned vocation: Engineering/Architecture.

SOLVEIG A. CHRISTENSON, MEMORIAL HIGH SCHOOL, EAU CLAIRE

Solveig's wide-ranging interests include music (piano, flute), art, sewing, cooking and various outdoor activities. A National Merit Semifinalist, a 4-H Grand Champion (Cultural Arts Division), she also serves as Student Council Treasurer, newspaper feature editor, and honor society member. She plans to be a hydrologist.

ANTHONY F. FLANNERY, WEST HIGH SCHOOL, APPLETON

Anthony has received awards in mathematics and French and lettered in swimming and cross country. He is an honor society and thespian society member. He is considering a career in medical research.

BARTELS

CARSTENS

CHRISTENSON

FLANNERY

GRAF

HATHAWAY

HERZING

HIKEN

HODGE

KLETTI

HEIDI J. GRAF, SHEBOYGAN SOUTH HIGH SCHOOL

Heidi is honor society treasurer and member of the senior senate and forensics. Her particular interests are piano and horseback riding. She plans to study foreign languages and marine biology.

HEATHER HATHAWAY, NEENAH HIGH SCHOOL

Heather is active in student and student/faculty government as well as in drama, forensics, swing choir, the honor society, French Club, and as newspaper photographer. She has received a variety of academic awards and an "A" in state solo/ensemble vocal contest; she was Badger Girls' State Representative. Her tentative goals: pre-law, English, Journalism.

PAUL T. HERZING, OSHKOSH NORTH HIGH SCHOOL

Paul, a National Merit Commended Student, is active in the honor society, the Student Congress, drama, orchestra and newspaper. Student director of the Pep Band, he has won numerous music awards as well as a semi-finalist math award. Future vocation: Writer/teacher of English literature.

JAMES N. HIKEN, NICOLET HIGH SCHOOL, GLENDALE

James Hiken is an honor society member and a National Merit Semi-finalist. A varsity debater and forensics team member, he loves public speaking and politics. Other interests include competitive horseback riding and riding instruction. Achievements include placing fifth in the State AATSP oral and written Spanish contests and honors in chemistry. Jim plans a career in medicine.

MONDA

PASSMAN

ROE

ROSZKOWSKI

SCHRAB

SUSAN HODGE, OSHKOSH WEST HIGH SCHOOL

Susan, a National Merit Semi-finalist and an honor society member, plays with both the Oshkosh Symphony and the Fox Valley Youth Symphony Orchestras and the school woodwind quintet. Additionally, she is editor of the newspaper, a member of the forensic team and drama club and a volunteer worker at a home for the elderly. Tentative vocation: journalist.

JILL E. KLETTI, LINCOLN HIGH SCHOOL, MANITOWOC

Jill is a member of the honor society, the science club and Explorers.. A candy-striper, her hobbies are playing the piano and painting. She has exhibited these and won a short story writing contest. Career plans: biologist or veterinarian.

KIMBERLY A. MONDA, NICOLET HIGH SCHOOL, GLENDALE

Kimberly Monda, a National Merit Semi-finalist and honor society member, has won second place in the Wisconsin Press Club Women Editorial Youth Writing Contest and an honorable mention in the Wisconsin High School Writing and Photography Contest. She's serving as editorial editor for the newspaper and is currently Senior Class President; she was Nicolet's representative to the U.S. Senate Youth Program and delegate to Badger Girls' State. Kim is looking forward to a career as a writer.

BARBARA M. PASSMAN, MADISON WEST HIGH SCHOOL

Barbara, a member of the honor society, is editor-in-chief of the school newspaper. Future vocation: journalism.

MILETA MARIE ROE, LAKELAND UNION HIGH SCHOOL, MINOCQUA

Mileta has won awards (first) in vocal and instrumental music and in Spanish competitions as well as in citizenship. A member of 4-H and Spanish Clubs, she also played junior-varsity tennis. She plans a career as a musician.

JANE ROSZKOWSKI, J.I. CASE HIGH SCHOOL, RACINE

Jane has participated in track and cross country, gaining Racine County "First Team" and all area "Second Team" awards in the latter. She is also a member of Explorers. Vocational plans: physical therapy.

PAULETTE SCHRAB, DODGELAND HIGH SCHOOL, JUNEAU

Paulette, yearbook co-editor and newspaper feature editor, has lettered in cross country and participated in forensics, solo and ensemble, band and the honor society. She was Badger Girls' State representative. Career plans: psychology.

BOOKS
FOR CHILDREN AND ADOLESCENTS

Simon, Seymour. *Strange Creatures.* Illus. Pamela Carroll. New York: Four Winds Press, 1981.
Simon, Seymour. *Body Sense Body Nonsense.* Illus. Dennis Kendrick. New York: Lippincott, 1981.

It is a joy to find non-fiction that is interesting, entertaining, well-written and readable. The content of Simon's new books is sufficiently interesting to hold the attention of older readers but the format and writing style will appeal to readers as young as third grade. In *Strange Creatures,* Simon shares information about animals that look strange, behave in odd ways, or have unusual powers or abilities. There is the tuatara, a lizard with three eyes, a remnant from our prehistoric past; the surinam toad who hatches her young in pockets on her back; the African lungfish who can live in a hardened block of mud for four years. Each double page layout consists of an elegant black and white sketch of the creature with accompanying descriptive text on the opposite page. There is one minor feature that I found irritating. Paragraphs were indicated in continuous text by darker and larger capitol letters rather than by traditional indentation. It is not likely that most elementary school readers would identify this as a method of paragraphing.

In *Body Sense Body Nonsense,* Simon uses the same format as he used in an earlier book, *Animal Fact/Animal Fable* (Crowell, 1979, Illus. Diane de Groat) to present information about common sayings about the body. First he poses a question with an accompanying illustration. The reader can predict the answer, then turn the page to confirm or reject the prediction. Does counting sheep help you go to sleep? Does an apple a day keep the doctor away? How about chewing gum and cavities or carrots and good eyesight? There is information here that will surprise adults as well as children.

Mary Jett-Simpson, University of Wisconsin-Milwaukee

Marshall, James. *Taking Care of Carruthers.* Boston: Houghton Mifflin Co., 1981. 123 pp. 7-10 years.

Taking Care of Carruthers, by James Marshall, is a story within a story. Carruthers the bear has a cold. His friends, Emily the Pig and Eugene the Turtle, have come to cheer him up, but Carruthers remains gloomy until Eugene begins his story--the story of the three friends and their adventures on a summer day. It is this series of adventures, each told in a separate chapter, which makes up the book.

According to Eugene's story, the three friends rescue a seasick swan who gratefully gives them her rowboat in return for their kindness. Emily, Eugene, and Carruthers set off for a day on the river. As they row, they meet a number of unusual animal characters, some of whom are friendly like Ambrosia Suet, the noted cookbook author, and others who are not, such as the residents of Skunk County. Many of the encounters with these unusual creatures are mild; the problems are small and they are solved easily. Humor comes from understatement, typical of Marshall's writing, and from the accompanying black and white illustrations. Marshall has a flair for showing the varying moods of his characters. He can make a pig look jealous, a turtle look intense, a bear look terrified, all with a few lines.

Adults reading this book may enjoy it more than children, however. It is adults who will see the understatement implicit in "The Hole Sisters" and the satirical poke at doctors in "River Fever." Children, looking for more adventure, will prefer the few chapters with action. Their favorite will probably be "Matinee" in which Carruthers plays the little bear in a production of Goldilocks.

Linda Western, University of Wisconsin-Milwaukee

Sargent, Sarah. *Secret Lies*. New York: Crown Publishers, Inc., 1981. Middle school years.

When Elvira's mother elopes and leaves thirteen-year-old Elvira to fend for herself during the honeymoon and maybe longer, Elvira is sent to stay with her mother's Aunt Carrie and eighty-year-old Cousin Henry in a rural wooded area of Virginia. There she meets all the relatives on her mother's side and her father's sister, discovering that the dreams she had harbored about her father are just dreams. A brief friendship with a runaway boy who is staying in an abandoned plantation house adds another dimension to her awareness of family.

Elvira makes new relationships, begins to experience family, and understands more and more about the people around her. She also comes to know herself and what her reality is. Although it might seem that Elvira is too quick to accept change and to have her secret dreams challenged, this all seems well handled to this reviewer. In fact, the story flows smoothly with enough character development for the reader to understand Elvira and to know what she understands about the other characters. At the end, Elvira has a sense of belonging, but she is also busy developing a new set of dreams. The style, events, and tone of the book should be especially appealing to the middle-school age girl.

This is Sarah Sargent's second book for young readers. Comparison of *Weird Henry Berg* (Crown, 1980) and this book indicates that Ms. Sargent is a talented writer, equally able to write humor and fantasy as well as realistic fiction for children. Ms. Sargent teaches at the University of Wisconsin-Oshkosh.

Bette J. Peltola, University of Wisconsin-Milwaukee

Bosse, Malcolm J. *Ganesh*. New York: Thomas Y. Crowell, 1981. Ages 10-14.
Brophy, Ann. *Flash and the Swan*. New York: Frederick Warne, 1981. Ages 10-14.
Bunting, Eve. *The Empty Window*. New York: Frederick Warne, 1980. Ages 8-11.
Cleaver, Vera and Bill. *A Little Destiny*. New York: Bantam, 1981. Ages 11-15.
Clifford, Eth. *The Killer Swan*. Boston: Houghton Mifflin, Co., 1980. Ages 11-16.
Fox, Paula. *A Place Apart*. New York: Farrar, Straus, Giroux, 1980. Ages 10-14.
Peck, Richard. *Close Enough to Touch*. New York: Delacorte Press, 1981. Ages 12-16.

These seven books with fairly dissemilar exterior events contain a unifying element--death. In each, the central character must learn to cope with the death of someone close -- in five, it's the father -- and adjust to reentering life.

Part I of *Ganesh* is set in India where Jeffrey Moore has been raised where his American parents -- first his mother some years earlier and now his father -- dies. Jeffrey must cope with the sheer aloneness and the discovery that he -- without the protective mantle of his father's adopted devoted Hinduism -- is considered a foreigner. Alone, he arranges for his father's cremation and disposal, feeling the dual alienation. Strengthened by the Hindu teachings, he carries through. The remainder of the book, set in Midwest America, focuses on Jeffrey's adjustment to a new culture, developing contacts with his family and his heritage, utilizing his Indian habits of mind and behavior to save his familial home from the bulldozer of progress.

As compared with the other books, the response to death presented will seem somewhat distant. The details of Hindu belief and practice are enlightening, as are the cultural adjustment problems. However, the events surrounding the attempted condemnation seem contrived.

A New England summer resort where her father died the summer before is the setting of *Flash and the Swan*. It is also the scene of Madeline's coming to terms both with the death and her own changing feelings. Hesitant, unwilling to face memories or reach out, Madeline is still angry about her father's death, easily hurt by chance situations. But the summer becomes a series of stepping stones that take her out of the mire, giving her also some self-confidence in meeting and being with her peers. There is a preliminary romance amid sailing activities.

While Madeline's feelings about her father and herself seem generally real, the pace of the book is uneven, slowed by the Flash, her aging dog, and swan sequences. The latter sometimes seem forced.

C. G.'s best friend is dying in *The Empty Window*. Confused, fearful, unable to face his friend, C. G. determines to bring him a gift of an admired wild parrot. It will assuage his feelings of guilt. He struggles -- both to catch it and to take it to his friend. He discovers Joe hasn't changed much; he senses his yearnings, understands his reactions to the wild, free birds. This vignette explores with sensitivity a child's feelings about the loss of a friend.

Indirect murder causes the death of Lucy's father in *A Little Destiny*. When she discovers the cause and the culprit, Lucy's overriding sense of loss becomes steeped with hatred and vengefulness. What follows is an adventure, a struggle in which the pursuer becomes pursued before the chance for revenge comes. By then Lucy has learned something of her deeper strengths.

This book has the stylistic markings of the Cleaver's books in its language and heroine who acts and talks older than her years. Indeed her dialog seemed stilted to me (and to some of the other characters). But the book moves quickly and dramatically.

In *The Killer Swan*, Lex's father has committed suicide because he cannot accept an accident-caused physical handicap. Lex, bitter and resentful, rejects all attempts of affection by his mother and stepfather; he resists relating to their new surroundings and people. These attitudes gradually change, the chief catalysts being an aggressive male swan and its cygnet. Lex hazards serious injury to rescue the cygnet from its semi-crazed parent's attack, taking on a responsibility and accepting a challenge that revives his life.

Through several flashbacks, the author illumines and makes comprehendable Lex's character and reactions to his father and his death. The swan, whose behavior somehow suggest his father to Lex, serves thus a provocative dual role, giving the book a thoughtful depth.

Victoria is uprotted, too, in *A Place Apart*, when her father dies. Isolation and emptiness are her compelling emotions with "all the minutes hurting." She makes some friends, the pain receding but not totally gone, emerging again when her mother considers remarriage. The story focuses on the friendships, one of them being unwholesome, and Victoria's self-development and self understanding that come about through them.

This low-key interior story has its moments of excitement, written with sensitivity and a nice eye for detail. Victoria doesn't overbrood; her life goes on but the memories are there. The two threads intertwine well, both revealing and developing Victoria's character.

Close Enough to Touch takes a different tactic in that Matt's girlfriend has died suddenly. His numbness borders on depression and self-pity; he tries to escape by drinking, running, running away. It takes another girl, outspoken, individual and lively, to shake him out of his doldrums, transforming his pain into a fresh vision of himself.

The refreshing quality of this book may be due to the change of focus on Peck's lighter style which balances well the serious subject. Matt's reassertion of his life, seemingly sudden, is handled naturally.

Nicholas J. Karolides, University of Wisconsin-River Falls

SHORT REVIEWS - NEW BOOKS

Lipsyte, Robert. *Summer Rules*. New York: Harper and Row, 1981. JHS.
In this sequel to *One Fat Summer*, Bobby Marks takes a "soft" summer camp job that turns out quite different, testing his emotions and his sense of identity.

Stolz, Mary. *What Time of Night Is It?* New York: Harper and Row, 1981. JHS.
Another sequel--Taylor of *Go and Catch a Flying Fish* tries to reshape her life after her mother leaves the family. Her own nature and that of "family" are explored with Stolz's usual sensitive touch.

FOR TEACHERS

Bershad, C. and Bernick, O. *Bodyworks: The Kids' Guide to Food and Physical Fitness.* Illustrated by H. J. Selig. Random House, 1979. 218 pp.

Written originally as part of an upper elementary grades curriculum guide for the public schools of Newton, Massachusetts, *Bodyworks* has only recently been released by Random House. It clearly is a book designed for classroom use. Straight expository sections are kept brief. The information they present then is elaborated and explored in different ways. There are narrative accounts of real persons and events--e.g., of Mrs. Tibbetts, of Riverside, California, who first bred California navel oranges in 1879. There are tabular presentations of Guinness-book-type curiousa--concerning, e.g., the high jumping ability of Watusi tribesmen and the varieties of pancakes eaten around the world. There are recipes. There is a wealth of suggested activities--activities calling upon students to make observations, record information, organize it, and use it in ways that will suggest new understandings. My favorite is the three generations foods questionnaire (p. 106), an inquiry project that sets students the task of comparing the way they eat now with the way their parents and grandparents ate at the same age. It shows nicely how nutrition study can be personalized, made active, and integrated with more general curricular interests.

The book as a whole is marked by those qualities. It relates the study of nutrition and fitness consistently to matters of personal and family interest. It is so activity-oriented that it takes, in effect, a laboratory approach to its subject. And it consistently suggests ways in which the study of nutrition and fitness might touch upon more general historical and economic issues. It shows that nutrition and fitness can be dealt with seriously but not somberly in a book for children. Richard D. Western, University of Wisconsin-Milwaukee

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Writing in the Content Area
Continued from page 34

and does not need to be graded. Far too many writing exercises are terminal. They are assigned, written in one draft, graded and returned. There they die.

Through inservice, teachers can construct review sessions prior to essay tests that direct the students in rough drafts of course concepts. For the short answers given in other assignments, teachers can create student to student checks for content and skill errors. Many strategies exist that force the student to hunt for the standards. What one student does not know, another does know and can quickly explain. The teacher needs to provide the system in which that occurs.

Additionally, teachers will have to experience the writing process. (We know most teachers have been away from writing since college.) In an inservice program, teachers can write, then look at student writing, look at their own, and then establish criteria for good writing. In the process several things occur. The teacher has to think about how a good written response is constructed. This thinking can then be transferred to his curriculum. Secondly, the teacher has to establish what comprises a good response. This in turn provides a model and standard for evaluation.

In review, we established that we would avoid philosophical arguments. The survey indicated enough areas existed to work with, that trying to change the entire course of education was unnecessary. Central to our inservice is that the teacher understands the writing process as it connects to his content. We will not argue responsibility, but in turn display the effect of good writing practices.

SERVICE BULEETIN No. 29 - Index: *Wisconsin English Journal*/Volumes 1-15. Compiled by Eugen Engeldinger and Barbara Stevens, UW-Eau Claire. $2.00 - member/member libraries; $3.00 - non-members

SERVICE BULLETIN No. 30 - Bibliography of Science Fiction. April, 1974. Compiled by Roger D. Sween, UW-Platteville. A listing, briefly annotated, of almost 300 recommended novels, short stories, and anthologies, 43 best films from 1902-1972, and 28 secondary sources. More extensive annotations of prozines, fanzines, and basic reference sources included. $1.00

SERVICE BULLETIN No. 31 - Censorship in Wisconsin Public High Schools, 1973. Lee A. Burress, UW-Stevens Point. A follow-up of his 1964 study, Dr. Burress explores current censorship trends and developments in relation to recent Supreme Court decision. 75¢

SERVICE BULLETIN No. 34 - Books Students Recommend to Their Friends. Compiled by Mary K. Fairn and Joyce S. Steward, UW-Madison for the Committee on Current Reading. $1.00

SERVICE BULLETIN No. 35 - An annotated Bibliography of Fantasy Literature. Compiled by Robert H. Boyer and Kenneth J. Zahorski, St. Norbert College, DePere, Wis. An annotated listing of fantasy primary works, reference tools, full-length critical works, essays, magazines, associations, dealers and publishers. Complements Sween's Bibliography of Science Fiction (Service Bulletin No. 30). $1.00

SERVICE BULLETIN No. 36 - Research: Composition Teaching Methods and Teaching Purposes. "Teaching Public Written Discourse: The Blending of Communicative Effectiveness and Mechanical Correctness" by Joanne Yatvin, Crestwood School, Madison; "Writing Competencies Needed by High School Graduates" by Robert A. McKeag, UW-Oshkosh. 75¢

SERVICE BULLETIN No. 37 - Wisconsin Authors: Literary Map and Bulletin. Compiled by Duane and Maureen Roen. The twenty-three by twenty-nine-inch map includes drawings of scenes from the lives or the books of thirty-seven major Wisconsin authors. The map also includes a list of 126 adult authors and 60 juvenile authors. The 41-page bulletin includes all of the information found on the map, as well as a wealth of biographical and bibliographic material. Many titles listed are labeled as ones suitable for either elementary or secondary students. $3.00 plus $1.00 postage for map and bulletin ($1.00 for bulletin alone).

SERVICE BULLETIN No. 38 - Bibliography of Native American Books for Elementary Grades. April, 1979. Compiled by Maxine Burress, UW-Stevens Point. A selected annotated bibliography of books for children in grades K-8. Appropriate grade levels are indicated. 75¢

SERVICE BULLETIN No. 39 - Alcohol and Alcoholism in Children's Literature. Compiled by Carl Personke, UW-Madison. An extensively annotated bibliography of books dealing with alcohol, alcohol abuse and alcoholism. Evaluation of effectiveness of the books is included. 60¢

SERVICE BULLETIN No. 40 - Index: *Wisconsin English Journal*/Volumes 16-20. Compiled by Barbara Stevens, UW-Eau Claire. See Service Bulletin No. 29. $1.00

SERVICE BULLETIN No. 41 - A Small Community Serves Its Gifted. April 1981. By Monica L. Josten, South Milwaukee, Wisconsin. A discussion of a program for gifted students including the method of selecting students, handling problems, curriculum and the results of the program's operation.

SERVICE BULLETIN No. 42 - Wisconsin Writers. Compiled by Robert Wells. An overview of current Wisconsin writers with a bibliography of their work. 75¢

SERVICE BULLETIN No. 43 - Elementary Children's Writing--A Study and an Approach. Beverly Nordberg, Fox Point, Wisconsin, 1982. Discussion of criteria for evaluating elementary children's writing and their application. Teaching suggestions are offered. 75¢